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down to a quiet life, intending to shut the world and its cares outside. But soon the waves of war reach even to her remote nook, and she finds herself drawn out of herself and her own sorrows in aiding Belgian refugees. Though she is not blind to the faults of her adopted country, she comes to appreciate more fully than ever what England stands for: "liberty for the individual, fair play,—these watchwords of England are the hope of the human race. . . . Under her [England's] rule, the individual has his chance of self-government . . . he is not compelled to become a soulless cog in a gigantic conscienceless mechanism." So in the end she is comforted in the thought that her lover gave his life for the cause of human freedom, and that "life has no greater boon than a chance to die for one's faith." It is a simple, touching revelation of a keenly sensitive, sympathetic soul, told with kindly humor, delicacy, and charm.

A COUNTRY CHRONICLE. By Grant Showerman. Illustrated. New York: The Century Company. \$1.50

Having achieved a reputation in the essay as a gentle humorist, Professor Showerman enters a new field as a chronicler of boy life and gives an account of a ten-year-old youngster's experiences on a farm in the Middle West. The boy tells the story in the first person throughout and describes old country dances, temperance lectures, talks on politics (which he hears at the store), the making of snow forts, the shovelling out of the road, the gathering and boiling down of maple sap, and many other rustic scenes and incidents. Thus we become intimately acquainted with nearly all aspects of farm life in the earlier days and learn to know and admire the splendid qualities of some of the earlier settlers who came from the East to make their homes in a new section of the country. Seen through the boy's eyes it is a pleasant picture, but we can read between the lines something of the sublime courage and faith that entered into the characters of the sturdy pioneers. Though the Chronicle consists in rather a loosely connected series of incidents in a boy's life, there is a unity of effect throughout both in the point of view and in the style, which, without depending on dialect or on the ungrammatical speech of boyhood, reproduces in fresh, clear,

truthful fashion the thoughts and feelings of a typical American country boy. As a sympathetic, realistic, humorous portrayal of boy nature, this *Country Chronicle* is worthy of a permanent place in our literature, and it has value as an accurate record of characters and conditions now fast passing away. The illustrations by George Wright are excellent.

UNION PORTRAITS. By Gamaliel Bradford. Boston and New York: Houghton Mifflin Company. \$1.50 net.

PORTRAITS OF WOMEN. By Gamaliel Bradford. Boston and New York: Houghton Mifflin Company. \$2.50 net.

Mr. Bradford's previous books, *Lee the American*,—one of the most sane and sympathetic estimates yet made of the great Southern leader,—and his *Confederate Portraits*, have established his reputation as an analyst and interpreter of character. In these two volumes he extends his studies to include typical leaders of the North: McClellan, Hooker, Meade, Thomas, Sherman, Stanton, Seward, Sumner, and Bowles, all of whom he treats with impartiality and fairness. His characterizations are not only interesting, vivid, and individual, but also of historic value in the light they throw on various phases of the war between the States. His *Portraits of Women*, including Lady Mary Montagu, Lady Holland, Miss Austen, Madame D'Arblay, Mrs. Pepys, Madame de Sévigné, Madame de Deffand, Madame de Choiseul, and Eugénie de Guérin, are no less successful examples of what Mr. Bradford calls the "art of psychography." The purpose of this art, he explains, is to disentangle those habits, "the slow product of inheritance and training, from the immaterial, inessential matter of biography, to illustrate them by touches of speech and action that are significant, and by these only, and thus to burn them into the attention of the reader, not by any means as a final or unchangeable verdict, but as something that cannot be changed without vigorous thinking on the part of the reader himself." His portraits reveal a nicety of discrimination, a delicacy of touch, a refinement of taste, a keen sense of humor, psychological insight into character, as well as power of dramatic delineation.